



Newark Art Club

Autumn Bulletin 2018 ~ Issue 7

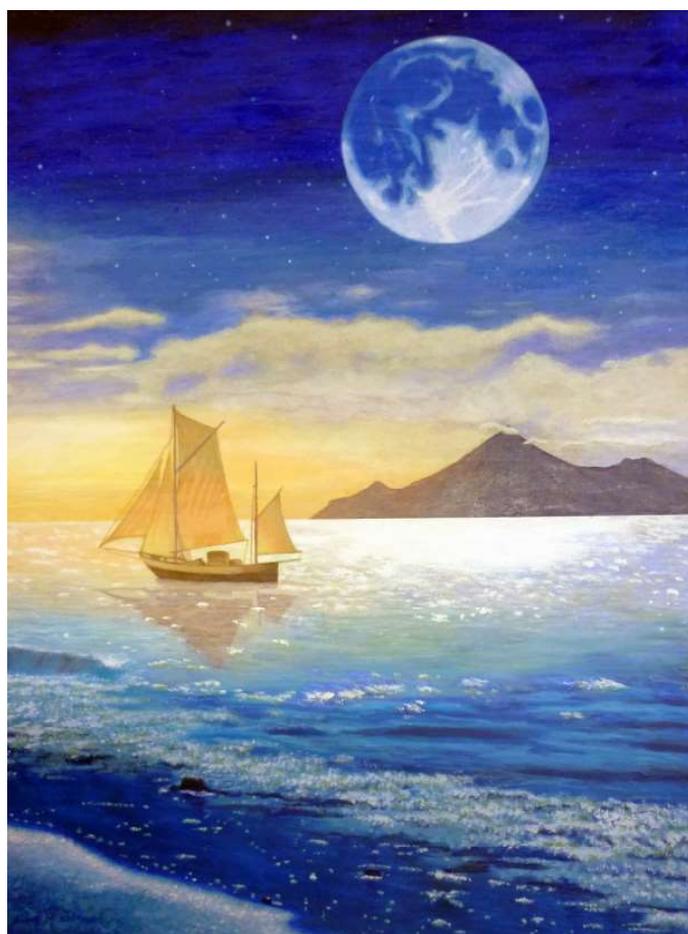


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Message from the editor

We had a busy summer at the art club with a variety of activities: outdoor painting, lots of different projects with astonishing results from members, demos, paint-along, workshops etc. To me the demonstrations that stood out were those of Jackie Whall and Vic Bearcroft. It was amazing to see what superb paintings could be achieved in such a short space of time.

It's been an unusually hot summer this year which created the exciting opportunity for me to try for the first time some outdoor paintings. I realised how different it is compared to painting from a photograph.



Patchings 2018

Looking forward towards new and exciting projects over the following months, one of them being Reg Robinson's project: "Paint in the style of a master or do a forgery" which no doubt is going to have a tremendous response from the members.



Patchings 2018

The Editor



For articles and comments please send them to:
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Results of the project called “The Ocean”

- project introduced by Lynne Whitfield

Well done to all those who part in this project and what astonishing results we had.



painting by Derek Froggatt



painting by Yvonne Geach



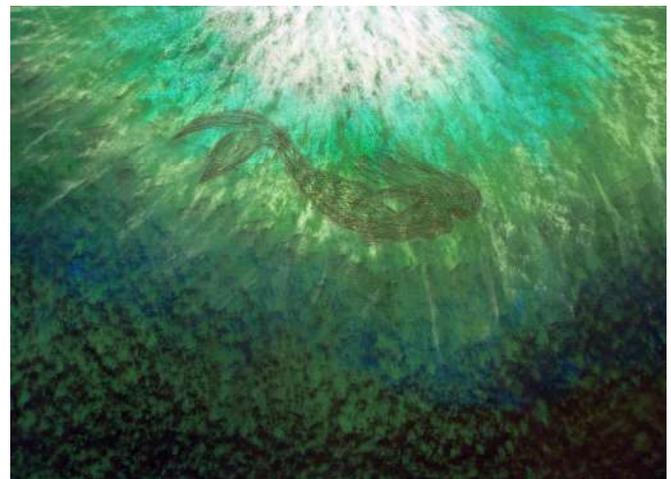
painting by Mark Goodman



painting by June Halford



painting by Shirley Maddex



painting by Gill Bower



painting by Rebecca Sheppard



painting by Mark Goodman



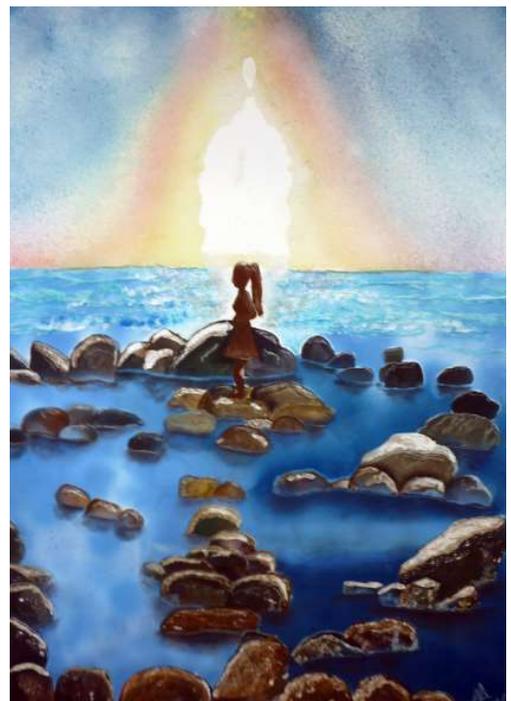
painting by Becky Mallory



painting by Tony Storer



painting by Jeanette Dodd



painting by Donna Hall



painting by Cyril Stevenson



painting by Pat Murray



painting by Peter Cook



painting by Sue Brauer



painting by Helena Cripps

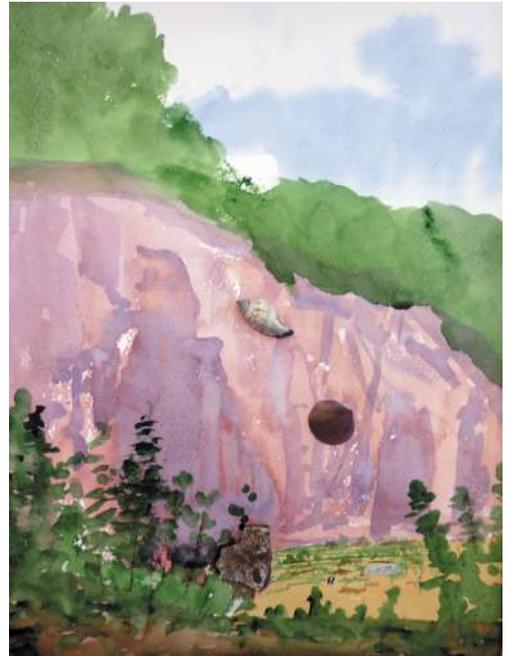


painting by Andy Murray





painting by Yvonne Geach



painting by Peter Cook



painting by Hillary Rolling



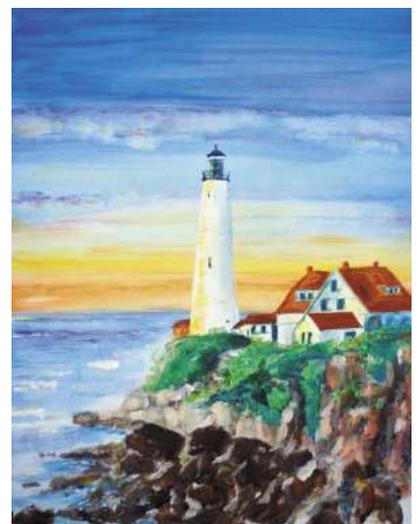
painting by Val Wooley



painting by Sandra Bunnell



painting by Bryony Dews



painting by Sue Brauer

“En plein air” demo with Andrew Farmer plus celebrating a club member’s birthday!

Andrew Farmer did a demonstration of “en plein air” painting at Muskham on the 30th of June and enjoyed by many members who attended that day.



Andrew Farmer was born in Rotherham, South Yorkshire and he studied at Church View College where was awarded Distinction for National Diploma in Fine Art and Distinction for Foundation in Art and Design. He was also awarded 1st Class Degree in Fine Art Painting at Canterbury Christ Church University and has a Post-Graduate Certificate from The Royal Drawing School in London.

Andrew says: “I paint primarily in oils tackling a range of subjects. Although my range of subject is wide, my concern to capture and express a particular light, structure and overall feeling of the subject is always the same.

My work is produced almost exclusively from observation as I find this incredibly satisfying as well as intriguing. I have a real passion for painting ‘en plein air’ in the tradition of Constable and the Impressionists, creating works directly outdoors in the surrounding fields, my back garden and also further afield. Some of my very first oil paintings

at Art College were painted in this genre during a visit to the Yorkshire Coast. I vividly remember sitting in the sand racing against the setting sun trying to capture the light and a sense of place. The excitement I first felt many years ago on the beach has never left me and still drives me to create from observation today”.

“Sketchbooks play an important role in my practice. Sometimes I create drawings to explore a composition for a painting, explore new subjects or simply to practice with no end in mind. I think it’s such an important thing to keep on searching and experimenting, my sketchbooks offer me a place to do this, spontaneously and on a variety of scales and formats. I like to think of drawing as being the nervous system in my Artistic process”.



“My paintings are built up in a number of ways: usually it depends on the subject matter. Many comment on the different styles and techniques apparent in my portfolio. I try not to be too conscious of style and technique, instead I allow each image to take on a life of its own.

I trained at Canterbury, Christ Church under the strong influence of the Euston Road Painters; especially influential was the late, great British Artist Ewan Uglow. My biggest influence is nature. There have been occasions when I do work from memory and imagination but always return to nature as I find it so rich and endlessly fascinating”.

At the same time members had a chance to celebrate one of our member's 50th birthday: Mark Goodman.

Lynne Whitfield said: "Some artists pay a fortune to travel abroad to the sun for En Plein Air weekends, well we had it on our doorstep for free at North Muskham Ferry.

It was heart warming to see so many turn up especially as it was a first en plein air painting experience for many.

The sunshine was glorious, the fish and chips delicious, the strawberries and cream mouth watering, the view interesting, the relaxed company, entertaining and Andrew Farmer's demo inspiring... what more can I say! ... except a HUGE thank you to Mark for arranging such a great day.

Oh and we did some painting as well!!!

I am looking forward to seeing the different interpretations of the views at Hilary's project review."



"We had a super day and it all went really well, and Keith, the landlord, did a great job with the food!

There were a couple of Gazebo's if you needed the shade and Andrew Farmer had everyone enjoying the painting!"

Mark Goodman



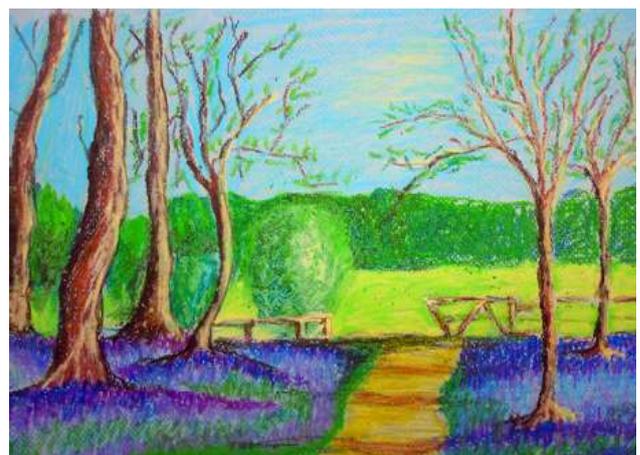
It was a wonderful day and well supported. Lunch was served to us outside with free strawberries and cream from Mark!

June Halford

Paint-along with Ron Freeman



On the 18th of July we had a paint-along with Ron Freeman. Ron Freeman is a member of the The Guild of Aviation Art (GAvA) and is a prolific artist depicting various subjects from aviation, seascapes, landscapes etc. The session was thoroughly enjoyed by everybody who took part. Thank you very much Ron!





PATCHINGS ART FESTIVAL



Patchings Art Festival was a great event this summer with lots of exhibitions, demonstrations, workshops, art materials for sale and so on. One of our members, Mark Goodman, won the Sennelier award for his painting “Blakeney, Norfolk”. Congratulations Mark!!!

HOME

EXHIBITION
theartist

HIGHLY COMMENDED
theartist

EXHIBITION
Leisure Painter

HIGHLY COMMENDED
Leisure Painter

AWARD WINNERS
theartist

AWARD WINNERS
Leisure Painter

Blakeney, Norfolk

theartist & Leisure Painter
OPEN ART COMPETITION 2018
in partnership with Patchings



Sennelier Award

LP1071.b

By Mark Goodman

56cm x 46cm

Watercolour

People's Choice

My Artistic Journey

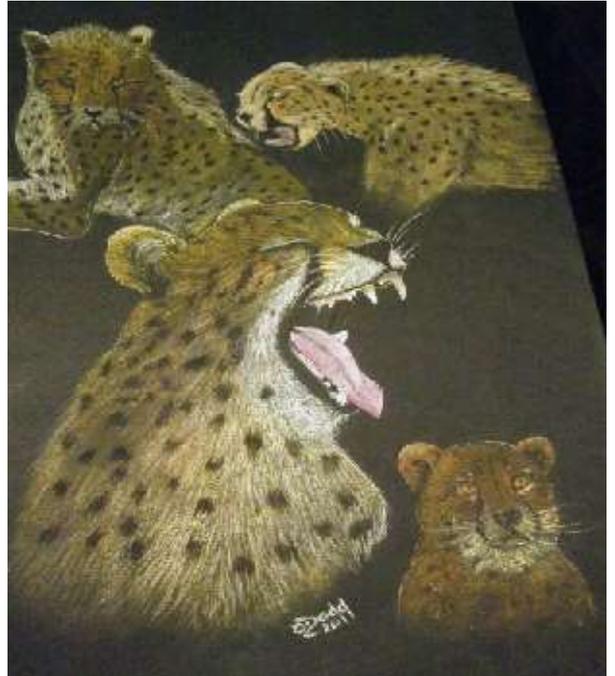
by Jeanette Dodd



I have always drawn as far back as I can remember: drawing on school books in the margins. Funnily I never got told off for it. I think they were of flowers if I remember correctly. In secondary school I took up art and every spare moment I was in the art room. Some of my art work went to De Mo (De Montfort Hall) which was very exciting for me. As the years continued, my art work almost stopped, then I got married and children came first.

I went back to art and started going to workshops about 20 years ago. Vic Bearcroft and Bob Elcock brought animals into my life using pastels and velour paper to depict the fur in a painting, so pastels became my first medium. Most of my animal paintings are now done using this method.

On Mondays I go to Life Drawing at Patchings Art Centre. I really enjoy doing this class which has a very calm atmosphere and very little is said throughout the two hours. But the result is interesting and no two lessons are the same.



I still go to workshops when I can, as I really enjoy them and come back home knowing I have learnt something new. Trying new mediums such as acrylic and oils is a new thing for me. I will try my hand at anything art related, but animals will always be my first option. I did belong to another art group and was with them for 15 years. I have been with Newark Art Club for almost a year and I have learnt so much from the

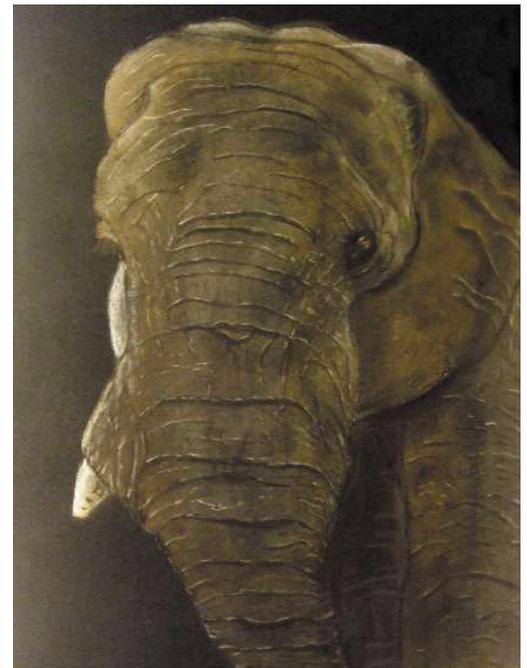


people there.

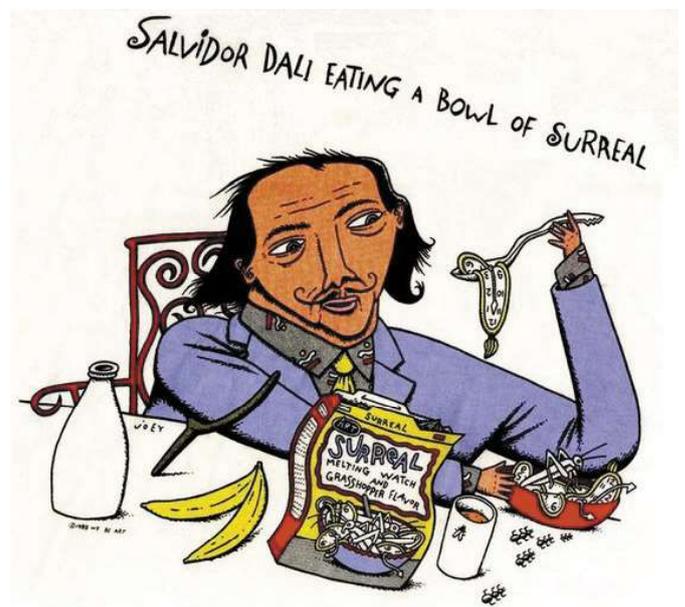
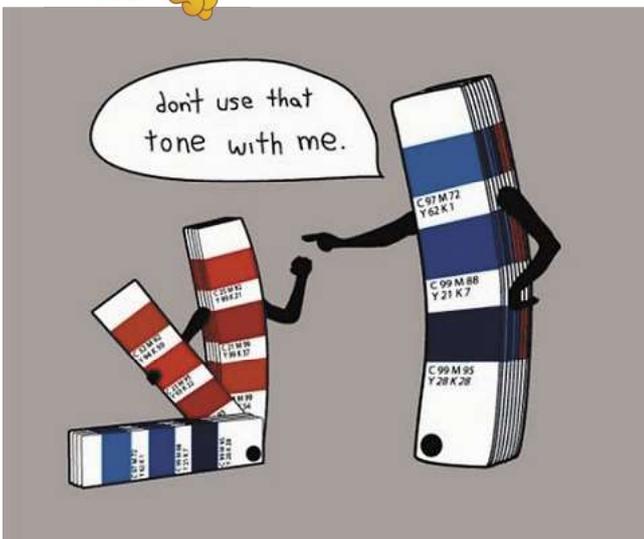
I spend a lot of time at Yorkshire Wildlife Park taking my own photos and then turning them into paintings.

I did my first solo exhibition in April 2017 which was a great success and after the exhibition I was commissioned to do some greyhounds. I like to take my own photos on which I base my paintings.

My next exhibition will be in 2019 .

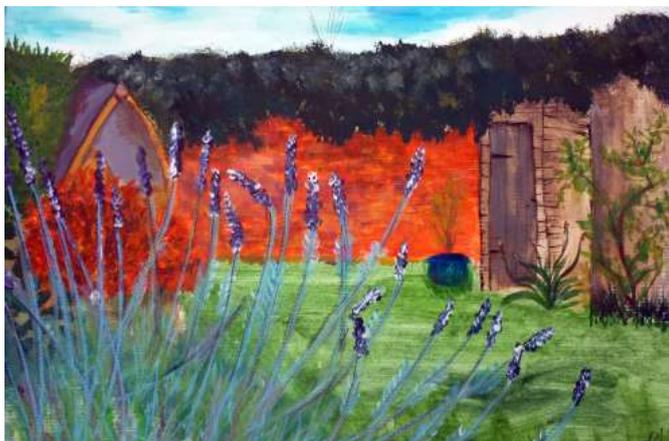


ART JOKES



Results to Hilary's project on outdoor painting

As usual, some great results from our members:



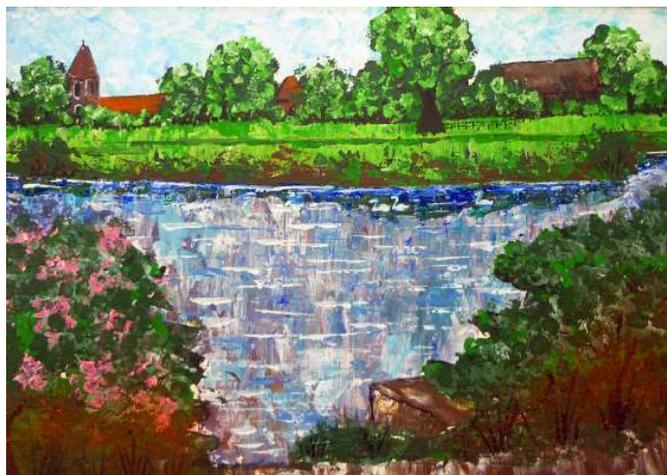
painting by Donna Hall



painting by Lynne Whitfield



painting by Jim Wishart



painting by June Halford



painting by Linda Geeson



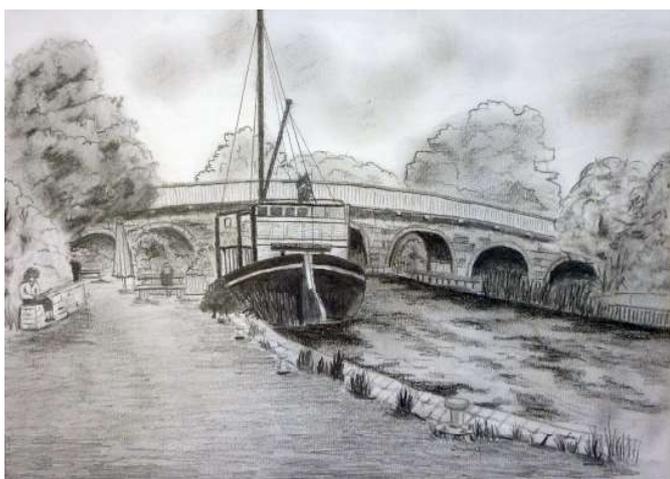
painting by Sandra Bunnell



painting by Jean Sharpe



painting by Lynne Whitfield



painting by Glenda Worsdall



painting by Pat Murray



painting by Mark Goodman



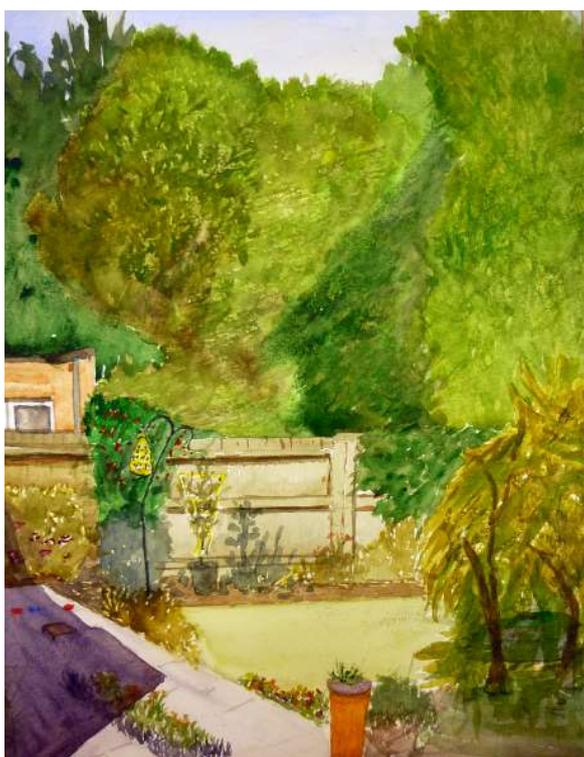
painting by Yvonne Geach



painting by Jim Wishart



painting by Val Wooley



painting by Peter Cook



painting by Sandra Bunnell



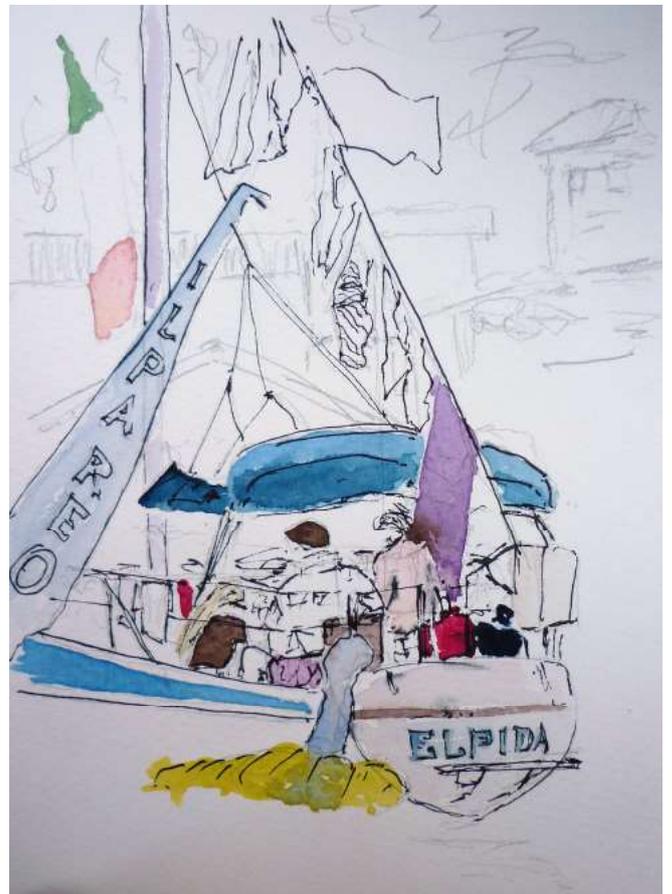
painting by Reg Robinson



painting by Pat Murray



painting by Jeanette Dodd



painting by Reg Robinson



painting by Jim Wishart



painting by Lynne Whitfield



painting
by Jeanette
Dodd



painting by Jeanette Dodd



painting by Jim Wishart

Demo by Jackie Whall

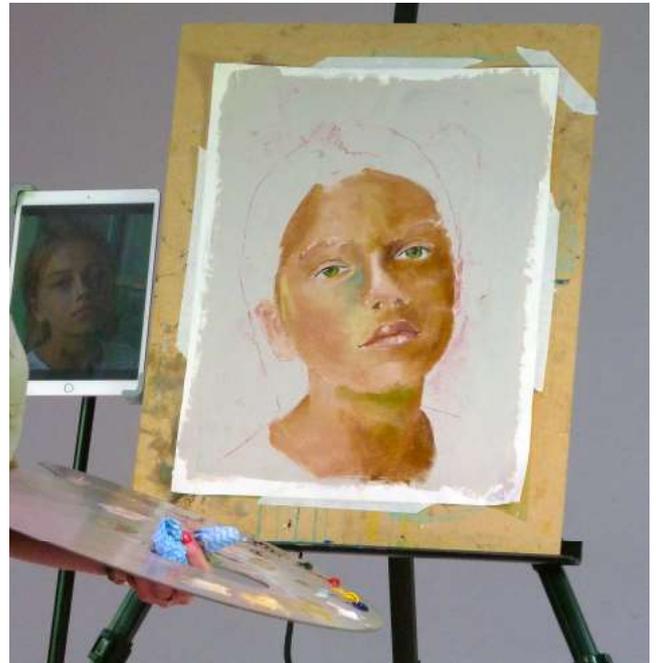
Jackie Whall, a very talented member of our art club, did a superb demonstration of a portrait on the 22nd of August and it was greatly enjoyed by everybody who attended. Thank you Jackie!



Jackie's favourite subjects are portraits in oils. She started by explaining what colours she was going to use in this particular painting: burnt umber, quinacridone rose, cadmium yellow, tropical pthalo blue and white. Then she mixed the colours needed and different tones for each colour. She applied the tones and then she gradually started by blending them into each other. She explained about the anatomy of the face and the rules in getting a well proportioned face in painting.

“The human body, in particular

the face, holds an endless fascination – an incredibly unique and beautiful package for the soul and temple for our Creator. It is this that compels me to paint, along with the most basic of needs to create which brings me an inexplicable peace. Other subjects tempt me, the delicacy of a flower or a pleasing arrangement in a still life – the painting process is the same and developing different styles around different themes is



all part of the fun.

So many mediums, so little time – I am currently concentrating on drawing in my quieter moments and painting with oils when I want to splash out and get my hands dirty”.



“I'm very fortunate to be surrounded by friendly, supportive people so, when I put out a call to friends and acquaintances looking for folks happy to sit for me while I practise portrait painting from life, I had a number of responses”.

Jackie was born in Gloucester but currently lives in a small village in North Nottinghamshire.

Demo by Vic Bearcroft



Vic Bearcroft is a professional wildlife and pet portrait artist, who specialises in pastel on velour, but also works in pencil, watercolour, coloured pencil, charcoal, oil and acrylic media.

Having spent part of his childhood in **Kenya**, Vic has been drawing animals since he could hold a pencil. Being passionate about wildlife in general (particularly wolves) enables Vic to work with a large number of animal welfare and conservation organisations worldwide, donating prints, merchandise and funds.

“While I consider myself to be a wildlife artist, I prefer to paint close up intimate portraits of animals as individuals,

rather than in landscape settings. My aim is to capture not only the likeness of the subject in my painting, but also the life and soul in its eyes. To me, eyes are the most important aspect of a portrait – human or animal. People tell me they can see my paintings come to life through the eyes.

My preferred medium is pastels on velour paper, which allows me to create both softness and detailed textures in my paintings.”

Winning best in show at his first ever wildlife art exhibition, Vic has gone on to win further awards for his work, including the prestigious ‘**Endangered Species**’ category in the 2012 *BBC Wildlife Artist of the Year* competition. Vic also has his own range of pastels and velour paper created by the SAA, and a highly popular DVD series, ‘**Wildlife in Pastels**’.

Vic’s first book, ‘**Drawing & Painting Wild Animals**’, was released in August 2012, and his second book, ‘**Drawing & Painting Cats**’, was released in October 2015, both through *British publisher Search Press*. Vic’s third book, ‘**Dark Angels**’, was released on 24th November 2016 through *Little Acorns Publishing*, and the first run sold out in just under 2-weeks.

27th February 2017 saw the release of ‘**The Joy of Sketching**’. In this, Vic’s 4th book, he has published over 100 sketches and doodles, along with accompanying text.

In June 2018, Vic released his 5th book, ‘**Tales from Bunny Wood**’, a story book featuring 17 stories along with colour and graphite illustrations.

Vic travels the UK running private art workshops, art club demonstrations & workshops, and private tuition. He also attends numerous exhibitions, including the **Southern Nature Art** annual exhibition and **National Exhibition of Wildlife Art**.

In 2007, Vic started workshops at the **UK Wolf Conservation Trust** in Berkshire and the **Wildlife Heritage Foundation** in Kent, from which a generous portion from proceeds is donated to the organisations.

To date, thousands of pounds have been raised for conservation projects from workshops and auctions.

A large portfolio of limited and open edition prints based on his paintings are available through his website (<https://www.vicbearcroft.co.uk>) and a wide and growing number of galleries and individuals in the UK and internationally.



Pat Murray's paint-along project on flowers

On the 5th of September Pat Murray introduced us to the style of loose painting. She explained how to begin a painting by skipping the preliminary sketch in pencils and introduce colour by using oil pastels and ink acrylics. She also explained about different techniques of painting including the use of roller for either the background or getting rid of some of the unwanted details. By the end of those two hours there was a beautiful display of flowers done by our members.



Pat Murray's painting







Introducing a painting. . .



Winslow Homer (1836 - 1910) - "The Water Fan" 1898

In "The Water Fan", Winslow Homer captured the brilliant reflection of the tropical sun on the warm waters of the Caribbean. He achieved this effect with an economy of means – a simple composition and a limited palette – but his expert handling of watercolour gives the image subtlety and strength. To convey the glassy depths of the water, Homer exploited the natural translucence of his medium, layering thin washes of blue. He added tints of grey, highlights of white and saturated strokes of pure, bright pigment over the delicate wash. He used the same

range of hues in the sky, incorporating the off-white of the bare paper into his colour scheme. The dazzling white of the fisherman's shirt provides a stunning contrast to the rest of the composition's tranquil blue tonality, while a more subtle note is struck by the pale piece of coral in the prow of the boat, the "water fan" that gives the image its name.

Winslow Homer first visited the Bahamas in the winter of 1884-85, stopping in Nassau and Cuba, where the luminous skies and turquoise seas added a new dimension to his work in watercolour. He returned to Nassau in December 1898 and, during a two-month sojourn, painted many of the subjects that immediately intrigued him: lush vegetation, seaside vistas, and fishermen working along the shore. In terms of colour and light, Homer's later Bahamian watercolours suggest a sensuous departure from the hard realism of the marine scenes he produced at home in Prout's Neck, Maine. But the monumentality of the figure in "The Water Fan" – strong, solid, and purposeful – reveals that Homer discerned the same epic sensibility in the Caribbean fishermen that he respected in the men who fished in the North Atlantic.

"Impressionism and Post-Impressionism in the Art Institute of Chicago"



We have a variety of books, magazines and DVDs on art if you would like to borrow some. To do that, please, get in touch with one of the committee members.

Thank you.